

# PRESERVATION OF UZBEK TRADITIONAL MUSIC CULTURE

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## ABSTRACT

*This article reveals the problems of studying and preserving the Uzbek traditional music culture in the fields of modern science and education.*

*The field of education is the “intersection” of science and practice, as well as the identification and understanding of the individual's own historical and ethnogenetic roots to the present day.*

**Keywords:** : culture, music, folk songs, shashmaqom, folklore, a capella, monadic art, epic, baxshi, traditional culture.

## 1. INTRODUCTION

Folk culture is the highest achievement of this or that nation. Uzbek folk culture has come a long way through the age-old selection of the present, true. The moral principle in folk culture is very great. It concentrates universal human moral foundations, acting as a criterion, a model. The experience of goodness, justice, beauty, peace, love led to the creation of the fundamental principles of the human person. Thus, folk culture exists as a fixed memory of humanity about itself. Only the presence of values, beauty, nature and creative activity will not allow human culture and civilization to come to self-destruction, but will raise it to a new spiritual level.

Music is a powerful means of communication between people. This is the art of sound, intonation-melodic expression, a kind of thinking in sound images. Like other forms of art, such as painting, sculpture, dance, music reproduces the emotional experiences of people and the reality around them in a living, figurative form. Music expresses with great power what people live by: their grief and joys, their life struggles.

Over the centuries, Uzbek music was very original, and the genre variety included work and holiday melodies, lullabies. Acquaintance with folk culture is the simplest and at the same time powerful means of the spiritual development of the younger generation. The introduction of a child from an early age to the culture of his people contributes to the revival of the genetic and cultural memory of children and the development of their spiritual potential. Folk musical culture is initially upbringing, it gives children lessons of education, order, morality. Purposeful familiarization of the young generation with folk culture is a process of solving a set of various pedagogical tasks, of which, the most important is the formation of a general idea of the culture of their nation, its wealth and beauty in children, the development of creative potential, creative self-expression of the child, the formation of ethical moral values, underlying folk culture, spiritual development. It allows you to harmonize the social and family environment, strengthening relations between generations. It should also be noted such an important task as the development of the child's ability to realize his belonging to a particular culture. In recent years, among children and young people, interest in national cultural traditions and the desire to master them have significantly increased. The active involvement of the younger generation in the sphere of restoration of folk musical and artistic culture allows strengthening national immunity in children and youth, fostering feelings of integrity, responsibility and love for the Motherland. Folk art makes it possible to penetrate into the essence of folk musical thinking, into the origins of national musical culture, into the fundamental features of its style. Man's attitude to nature and to himself, ideas about good and evil, about the beautiful are contained in every element of folk culture. Lively, natural communication is an indispensable condition for the preservation of folk art. It can exist only if and as long as there is from whom and to whom to transfer experience, knowledge and skill. Our task is to pass on the knowledge of folk music to the younger generation, to teach them to appreciate the wise simplicity and artistic perfection of the best examples of folk art, to understand its fundamental significance in national culture. These values fill everyday life, live in songs and

rituals.

Each nation has a special picture of the world and a special way of life, which is captured in myths and folklore. They are the main forms of transmission and preservation of traditional culture. Through the centuries, the Uzbek people carried their original musical art as the greatest spiritual value. In the musical heritage of the Uzbek people, like many other peoples of the East, two large layers are distinguished - folklore (folk art) and the professional art of oral tradition (Shashmakomy).

Shashmakom is a unique musical genre included by UNESCO in the list of masterpieces of the oral and intangible cultural heritage of mankind. Shashmakom translates as six maqoms, six scales. That is, this is a piece of music consisting of six parts, where each has its own order, its own rhythm, its own meaning. Shashmakom is performed by a group of singers and musicians, and Uzbek folk instruments - dutar, doira, gidjak and tanbur are used as instruments.

Oral tradition (folklore) is based on communication between people, a dialogue in which the interlocutors see and hear each other. In this case, it is important not only what is said, but also intonation, mood, timbre of voice, place and even the season. A huge number of songs, dances, instrumental music are always associated with a certain time, place, action, ritual, in relation to which they can only exist. In order to understand and feel the folk song, it is necessary to learn from the folk masters their language, to strive to understand the soul of their people, and what seemed previously alien and distant becomes dear and dear. Folklore is a circle in which they sing and dance for each other and for themselves at the same time. Here all the participants speak the language of their tradition, they do not just play music together, they live one life.

Samples of folk singing art, as a rule, are so deep in their content that when they are performed, a number of meanings arise, contained in certain characters of the text. The performer interprets the figurative content restored by him in his own way, introducing his personal attitude into it. In this case, the original literary text takes on a different, now performing, meaning. Thus, the performing interpretation of a work of art implies a multivariate interpretation of its text, taking into account the formative and content components of this the text, its individual performing value, as well as the characteristics of the listener's perception.

Folklore has become one of the important genres of musical social life. Folk music performed by folk groups or professional performers who have mastered folk traditions serve as a kind of counterbalance to pop music. In folklore, with its accumulated wisdom for centuries, moral and aesthetic values are laid that need to be passed on to the younger generation. In this sense, the art of folk art can and should have an active educational impact.

Uzbek folklore has centuries-old traditions. At present, folk musical creativity functions in the domestic and performing environment. Having mastered the performing practice, the singers carefully preserve national traditions and pass on their experience orally. Therefore, their work is initially improvisational. Each subsequent reproduction of the same song sample by the same musician or collective becomes somewhat different as a result of the variation method of performance, but at the same time it is recognizable, since it has a fundamental principle that does not change in the process of improvisation.

The folk song is the most popular genre of folklore, where the life of the working people and their dreams are sung with special excitement. It contains not only high feelings, pure love, loyalty, friendship, but also vividly reflects the difficult living conditions and experiences of a person. Rich vocal and instrumental music, historically formed genres and forms of folk songs (terma, lapar, kushik, yalla, ashula, and kata ashula, dastan) enrich the Uzbek national contemporary musical art. Creativity takes a special place in the spiritual education of a person, which is a necessary condition for the development and existence of a person. This fully applies to young performers who have a desire and need to create, and to a large extent is realized when mastering the works of Uzbek folklore songwriting.

One of the characteristic features of the Uzbek lyric song, which include songs of the genre ashula and kata ashula, is, as in Russian folk song, the presence of a wide song chant, in connection with which they can be called lyrical lingering songs. The main and obligatory feature of these songs is the developed in-voice chants, i.e. melodic turns. "Intrasyllabic chants indicate that the expression of lyrical emotion is highlighted in a drawn-

out song to the fore. Often the chanting of the vowel takes up most of the chant<sup>1</sup>".

"Singing a syllable is an important means of expressiveness, a means of melodiousness, songwriting as such, a means of embodying a wide spread of lyric emotion, sometimes one of the means of creating a culminating zone of a vocal melody<sup>2</sup>". This circumstance is especially important for the Uzbek lyric song with its obligatory culminating constructions - audjami (culmination). The above features are widely observed both in Uzbek folk songs and in the songwriting of other peoples.

Prominent Uzbek and Russian musicians, composers and researchers V.Uspensky, N.Mironov, E.Romanovskaya, I.Akbarov, F.Karomatov and others were engaged in the study of Uzbek musical folklore, the study of its wealth. On the way of the formation and development of a polyphonic musical national culture, there has always been a question about attracting the masses to choral singing, about the wide distribution of the best examples of folk art in their new polyphonic sound in everyday life. Thus, the art of professional choral processing of folk music, polyphonic choral art, arose in Uzbekistan.

Back in the 40s of the twentieth century, the famous figure of choral art A. Yegorov said: "The Uzbek people passionately love music and especially singing. The song is a constant companion of the entire life of the Uzbek people. One must be able to lovingly develop the possibilities inherent in the Uzbek song, and then it will not be difficult to achieve great success in the choral field in the near future<sup>3</sup>".

The monody art of the peoples of the East is rich in traditions of singing without instruments, which prompted Uzbek composers to create a drip polyphony. It is through the choir a cappella that all the richness of the national singing tradition can be conveyed. The peculiarity of a drip polyphony contains inexhaustible possibilities of flexible and careful reproduction of that oriental monody in all the richness of its decorations, intonational melismatics associated with humming, swaying, entrances and sliding of the singing sound.

The Uzbek folk song heritage is very rich and diverse. Songs and melodies of various genres can be used for processing - children's, ritual, labor, everyday. It should be borne in mind that folklore has stylistic features inherent only to it. An indispensable condition for processing is the preservation of the melody of the song and its text. And also when performing processing of a folk song, it is important to preserve its original flavor, taking into account the local features of the sound of folk music, the characteristic features to which this song belongs.

Another of the most widespread genres of Uzbek folklore among the people is the epic - dastan, formed in the distant past on the basis of myths, legends, folk tales, historical and legendary chants. The content and form of the dastans are based on the traditions that have developed over the centuries. They talk about the heroism, love and life of the people. Dastan is a literary and musical composition of oral folk art. It combines prose, verse and music. The verse serves as the text of the music, which is performed by the narrator - Bakhshi (shair, dastanchi) to his own accompaniment on a folk instrument. Prose is told, narrated. Sometimes the performer presents the prose part in a recitative form, slightly marking the rhythm on the musical instrument.

The established performing schools differ in the subject and form of dastans, in the manner of performance and in the composition of the performers.

Thus, the growing influence of ethnofolkloristic developments allows a deeper understanding of the connections of the listener's perception with the folk song tradition, with the national and local-ethnic characteristics of folk music making.

Dastan as a term refers equally to a work of oral and written literary creation. Uzbek dastan is distinguished by a variety of genre varieties, deep content, poetic imagery. "Remnants of folk customs, rituals, traditions of oral and poetic creativity preserved in folklore were intertwined with the influences of multilingual culture and Persian, Turkic and Arab poetry<sup>4</sup>". Dastans in Uzbekistan are rich and varied in their plot. They are divided into the following types: heroic, heroic, historical and romantic. Uzbek dastans are imbued with optimism, deep faith in the triumph of justice, goodness and genuine humanity. Many dastans captivate listeners

<sup>1</sup> Zemtsovsky. About the relationship of the text with the melody of a Russian lingering lyric song. Materials and research, issue V, 1960, p. 222

<sup>2</sup> L. Mazel, V. Zuckerman. Analysis of musical works, M., 1967, p. 215.

<sup>3</sup> Egorov A. Choral singing in Uzbekistan. "Ways of development of Uzbek music" L., 1946, pp. 158-165

<sup>4</sup> V.M. Zhirmunsky and Kh.T. Zarifov. Uzbek folk heroic epic, M., 1947, p. 60.

with a fascinating form of narration, entertaining intrigues, heroic and romantic pathos. Wonderful creations of the Uzbek people - dastans, along with other folk songs, vocal and instrumental genres and forms, entered the treasury of Uzbek musical art.

The traditions of performing dastans have been passed down from generation to generation. Young storytellers learned by listening to their teacher singing.

In the history of mankind there are examples of turning to folk art as a model and "building material" of a new culture. Suffice it to name an artistic direction with a pronounced orientation towards folklore in the field of literature, music, drama and theater.

Acquaintance with folk culture is the simplest and at the same time powerful means of the spiritual development of the younger generation. The introduction of a child from an early age to the culture of his people contributes to the revival of the genetic and cultural memory of children and the development of their spiritual potential. Of great importance in the upbringing of the younger generation is folk singing art, which preserves and passes on the historical experience of the people through the centuries. The interaction of culture and education based on the values of ethnic cultures, an integral process of studying and practical development of cultural heritage, the process of forming a personality on the traditions of culture. The folk wisdom, so necessary in modern conditions of upbringing and education of youth, was reflected in the samples of Uzbek folklore.

In the modern educational system, acquaintance with this unique side of the national musical culture is possible at music lessons in secondary schools, where considerable attention is paid to Uzbek folk musical creativity. Evaluation of a specific piece of musical folklore is carried out in the process of cognition and analysis of its artistic material.

In education, it is necessary to take into account the national factor and ethnocultural traditions. This approach contributes to the preservation of national identity and personality. The system of modern education should include subjects that reveal the cultural diversity of the world, acquaintance with the cultural values of the peoples living on the territory of Uzbekistan, which aims young people at respect and preservation of cultural values. Knowledge of culture is the way to understanding it, which is very important and relevant for modern Uzbekistan. After all, the culture of Uzbekistan is bright and distinctive, it has been formed over millennia and has absorbed the traditions, customs of the peoples who at different times inhabited the territory of modern Uzbekistan.

The traditions of multinational Uzbekistan are reflected in music, dance, painting, arts and crafts, language, cuisine and clothing, but at the same time, each region of Uzbekistan has its own unique shades, which is most clearly manifested in national dress and local dialects. To get acquainted with this wealth, it is worth visiting the festivals of Uzbekistan, which are attended by creative teams from all regions of the republic. It is here that you can see the full flavor of Uzbek dances, music, and applied arts.

Traditional folk culture requires a new level of understanding of it, a change in attitudes towards it. The problems of preserving and developing folk culture are becoming more and more relevant at the international level. It is no coincidence that UNESCO has come out in support of traditional folk culture. Integration processes in the spheres of culture, art, education and science are currently intensifying. Much attention is paid to the development of international relations and cultural ties. This is also manifested in the organization of international folklore festivals in Uzbekistan. Festivals in Uzbekistan are a vivid theatrical celebration of historical events, national holidays, a demonstration of cultural Uzbek traditions that have been preserved from ancient times and are carefully passed down from generation to generation. Original thematic national festivals, where you can hear and see the performance of folk songs, performances of puppeteers and rope-walkers, a demonstration of ancient customs, introduce the culture and way of life of the Uzbek people. This is confirmed by the Shark Taronalari International Music Festival (Samarkand), the Bakhshi International Art Festival (Termez), the Silk and Spices Traditional Festival (Bukhara), the Boysun Baqori International Folk Festival (Surkhandarya Region), the Bakhshi International Folk Music Festival Buyuk ipak yuli "(Margilan), International festival of folk applied art" Khunarmand "(Kokand).

Today, Uzbek musical art represents not only the multicoloredness of the richest culture, but also a

community in the field of ideological and aesthetic, as well as in a purely specific area of stylistic searches and trends. National specificity is a historically developing category. It evolves, renews itself, as the life of the people, its spiritual makeup is renewed. Naturally, the reflection of reality requires the search for the latest musical and expressive means that correspond to the phenomena and ideas of the given time.

The music of Uzbekistan is a unique manifestation of the ancient culture of the Uzbek people. Classical and popular music have similarities with generally accepted concepts of music in the world, but at the same time, thanks to the special sound of Uzbek musical instruments, they acquire their own unique sound. Today, in all corners of Uzbekistan, one can hear classical, folk, pop, as well as folklore music. The experience of recent years convinces us that the interest of the younger generation in the study of folklore is growing from year to year. The growing interest in folklore should be seen as a manifestation of the general trend in the musical culture of our time. The modern generation of composers and performers should remember that any national culture can enter the world artistic process only if it preserves the folk tradition, its folklore or folk professional creativity.

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